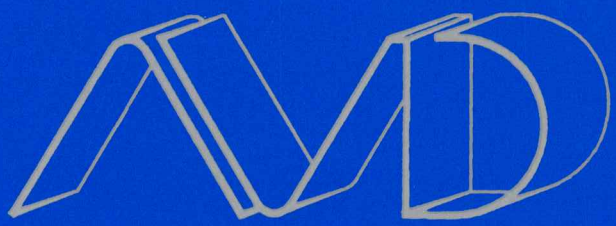

25 th. Anniversary

1964 ~ 1989

fast forward

CONCORDIA UNIVERSITY AUDIO VISUAL DEPARTMENT PUBLICATION
VOLUME 3 NR.1 25th. ANNIVERSARY ISSUE NOVEMBER 1989

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EDITORIAL

by Mark Schofield

I was recently sorting through some papers that had been gathering dust in my office for some time when I came across a file entitled "The University Committee on Visual Aids". The file contained approximately eighty completed questionnaires on the use of 'visual aids' by the faculty and a short three-paragraph memo, dated March 1962, that summarized the findings of the committee.

It is probably worth quoting this memo in full because it ultimately led to the establishment, in 1964, of the first centralized audio-visual service unit in a Canadian university.

"Our impression is that many instructors do not use audio-visual aids, either because they do not know what equipment or materials exist, or because they are not aware of the facilities offered by the university in this field.

We therefore recommend that, in addition to the administrative personnel who at present operate in this area, a faculty member be appointed, whose main function would be to supervise the pedagogical end of the operation. This individual would be expected to keep abreast of all new developments in the field of teaching aids, and should have facilities which would enable him to demonstrate new materials to members of the faculty. In order that this service be based on practical experience, it is suggested that this person should always teach at least one course, in a field which would allow him to experiment with new materials and to evaluate them.

In order that this service may be as effective as possible, it is suggested that the audio-visual centre be located close to the Teacher's Workshop area. It might be possible to use the projection room requested for the Teacher's Workshop as a demonstration room for new machines or equipment. It seems highly undesirable that the office of the audio-visual supervisor should be separated from his storage area. In practice, this suggestion would presumably mean the addition of one standard faculty office to the existing specifications for the audio-visual centre."

The obvious question to ask at this point is, over the past twenty-five years, have we succeeded in meeting these objectives? The answer, I believe, is yes, and exceeded them. However, a point-by-point analysis suggests there is still room for improvement.

My impression is that faculty awareness is still low, but this appears to be endemic to all academic support services. Newsletters such as this, personal contacts and standing committees provide channels of communication that hopefully help to alleviate this problem.

The direct faculty contact was severed (except for a one third faculty appointment in the Assistant Director Research and Development) in the early seventies, but the staff have continued to be encouraged to teach, on a part time basis, in the academic programmes, so that they can bring first-hand experience back to their units.

The establishment of a 'Faculty Workshop" eluded us for a number of years and even today the form it has taken does not exactly match the original concept. The main reason for this is that the audio-visual service unit was to be housed in the new library building and so only temporary provisions were made in the Hall building. This was not the new-new library building but the old-new library building that was to be built behind the Hall building and had a planned completion date of September 1969. The first viable workshop was set up at Loyola in 1982, after an energetic campaign by the Loyola staff, and was meant for both faculty and students. A similar smaller facility at Sir George has suffered several relocations and two major fires, but has finally found a temporary home in the newly renovated, mysterious third floor of the Hall building.

And where have we exceeded expectations? In a university acknowledged to be underfunded, and as a unit receiving a budget below the Canadian average as a proportion of the total university budget, we have managed to continue to be innovative and provide a level of service that matches (and often exceeds?) those I have found in any other Canadian university. At times the going has been extremely tough but with the encouragement and support of many of the faculty and staff, we have always had challenges and goals to work towards. After all, what is a service unit without those whom it serves?

"AVSIS for continued learning" ? the future of AudioVisual at Concordia?

by Gary Boyd

The future development of AudioVisual media services at Concordia University depends upon four factors. In order of importance they are: 1) The University clientele, 2) the Quebecanadian ideological climate, 3) the resource base and 4) the state of the art in AVITS.

Last First; the easiest factor to appraise is the AVSIS (Audio Visual Symbolic Interactive Systems) technology, because anything that will be available in 1999 already exists in today's laboratories. (I saw a Sony videocassette demo in 1969, and a personal computer CAI demo in 1974. In each case it took ten years before they became really useful, affordable and widely available).

The two most promising AVSIS technology developments are:

A) The eraseable, re-writeable digital AVSIS laser disc systems, (see the special Interactivity issue of the Communications of The ACM July 1989). This technology is the naturally evolving successor to ordinary laser videodiscs, and also to the magnetic cassette, and disc audio and data recording media.

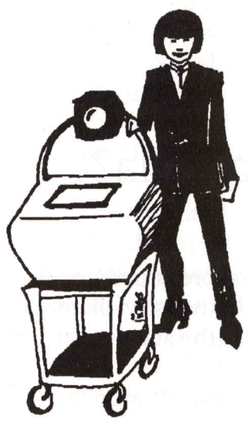
B) The digital telecommunications AVSIS distributed group workplaces, otherwise called CMC/AVSIS (Computer-Mediated-Conferencing/AVSI systems). (For examples see: Mason, Robin, and Kaye, Anthony [eds.] MINDWEAVE: Communication, comput-

ers, and distance education, Pergamon Press, Oxford 1989). This technology uses personal computers with graphics to connect students, teachers, and researchers together in workspaces where they can share their knowledge, ask questions, get answers etc., and where they can conduct educational simulations and games. The beauty of these distributed AVSI systems is the flexibility of time and place that they offer to busy adults and professionals on the job; CMC flexi-time & flexi-space are efficient and effective. (e.g. see: Boyd, G. CJEC The "new" technologies which we will have generally available here at Concordia AVD within three years for classroom and machine-to-faces communication are: 8mm video, digital still photography, level three Interactive videodisc, and flexible easy-to-use computer sonics & graphics.16,2,Spring 1987).

Also we hope to be able to offer CoSy computer mediated teleconferencing with NAPLPS graphics for distance education work in general, as well as to complement the CANAL cable TV network which already broadcasts Concordia courses.

What about the other three in many ways more important factors?

2) The Quebecanadian ideological climate is the most important because it determines what people consider to be the normal and legitimate activities of publicly funded institutions. In particular, whether we Quebecanadians will consider it normal to spend more money on continuing higher education, and/or on higher education as aid to the development of distressed parts of the planet, is the most crucial question for the evolution of Concordia, - and her AudioVisual services. My optimistic guess is that the greedy selfish and shortshighted economic opportunism which currently holds away will slowly be replaced by a more sane and charitable, even perhaps an ecologically responsible ideology in the next decade or so.



Here factor two merges with factor one - the clientele of the University.

1) If a globally responsible ideology does come to prominence then there will probably be more money made available for ecologically oriented science, engineering, education, and administration research. More funding will also likely become available to support third world students, and for the production & export of AVSI courses made here by Concordia for audiences in developing countries.

In the worst case, even if the present myopic/myochronic so-called conservative ideology continues to hold away, there will be major opportunities for providing in-service professional upgrade education to engineers, and business and medical people.

There will also be more and more opportunity to provide serious degree-oriented studies for the growing numbers of older people as the general population ages. What

there probably won't be is a larger full-time undergraduate population.

In either scenario there is a good prospect for more research and development work at the University. This will bring a greater need for presentation graphics and video programmes to enable researchers to present their work at professional conferences, to students, and to funding agencies. The AudioVisual Department's professional help and technical troubleshooting skills, will be more in demand.

Aged students, and foreign students require more in the way of AVSIS learning support (language labs, Computer-aided learning, broadcast TV courses etc.) than do regular full-time on-campus F2F (face to face) undergraduates.

If we are to continue to serve the scattered anglophone community of Quebec then AVcomputer teleconferencing as well as CANAL TV and videos will be of increasing importance. (especially if Bell comes out with print-out making ALEX terminals)

3) The ultimate factor determining the future of AVSIS technology at Concordia is the commitment of resources. Here we already have a group of very creative people, whose primary concern is to be helpful to our clients. We can (and do) assist in development of introductory audio and video/computer presentations, or Television programmes. We can obtain nourishing film, video, audio, or Computer Aided Learning materials from numerous sources. What this adds up to is that we have here at the present time a real basis, for helping support Concordia's evolution into a twenty-first century electronically distributed university.

THE GREAT VIDEO FORMAT DEBATE

In 1982, the Audio-Visual Department decided to standardize on Sony's Beta format for student projects and general distribution. There were several reasons for this decision. The Beta format offered better quality than VHS (and still does). Only Beta offered editing facilities at that time. The university had a very reliable service arrangement with Sony whereas most of the VHS manufacturers would not deal with us directly but insisted we go through local suppliers. In our experience, few of the suppliers kept adequate stocks of parts and down-time could thus extend into weeks or months. As time went on and VHS took the major portion of the consumer market, we realised that standardizing on Beta, although creating some inconvenience to users in that they generally could not view their tapes at home, protected the university against the use of facilities for private purposes.

The time has come once again to make a decision on the format to be adopted for small format television equipment. The available options include the standard VHS system; an improved VHS, SVHS; ED Beta; 8mm; or Hi8mm.

To choose standard VHS would seem to be a step backwards. Not only is the technical quality inferior to Beta but the future of the format as a recording medium is in some doubt.

SVHS is certainly a viable option but the tapes cannot be played back on normal VHS equipment. The cameras tend to be fairly bulky because of the size of the tape and the miniature C format cassettes are mechanically very poor.

ED Beta is a little hard to take seriously. It is Sony's attempt at keeping the Beta format alive.

8mm presents a number of attractive options. The quality is far better than standard VHS. A range of equipment has been developed, specifically designed for use in industrial settings as a video memo-taking system that is easy to operate. The editing system is relatively inexpensive and offers a number of sophisticated options including a built-in character generator, a frame grabber, time code system and audio dubbing facilities. The cameras are also very small and light and appear to be very rugged and reliable. Dance, Theatre, TESL, the Learning Development Office and our own department have had units in operation for the past three years and have suffered practically no down-time.

Hi8mm is the standard 8mm equivalent to SVHS. It claims to have the same quality as SVHS but has a number of advantages. It has a system which will provide a standard broadcast time-code that allows it to interface with the most sophisticated editing systems. The cameras are extremely compact and lightweight. However, as with SVHS, Hi8mm tapes will only play back in standard 8mm equipment with a considerable loss of quality.

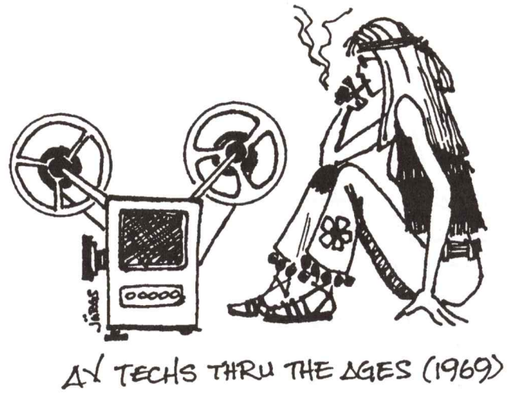
Unlike the Beta format, which Sony defended with its life, a number of manufacturers are marketing 8mm and Hi8mm equipment, so a 8mm decision is not likely to lead down a blind alley.

The discussion on which format to choose for the University has been going on for the past three years. During that time both 8mm and VHS equipment has been purchased by various groups within the university. To date, it seems that 8mm has been the preferred format. We know that whatever decision we make, it will likely be out of date within a year, but the university will have to live with our decision for the next five to ten years.

Based on our experience, our field tests, the cost of the equipment, our relationships with suppliers and manufacturers, and a good dose of intuition, we have decided to recommend that the university adopt 8mm as the video format for the 90s. (And just wait for digital video to come round the corner next year)

STUDIO D

by Roger Tyrrell



Tucked away in the basement of Concordia University's Visual Arts building is a little known but extremely busy sound studio dedicated to the mixing of 16mm film sound tracks. It is in this studio that approximately two hundred films per year receive the finishing touches they need before release.

Mixing is the final post-production work done on the sound track: a blend of the sound recorded on location, in-studio post-synchronization recording, in the music studio, and from the sound effects libraries into a cohesive whole. When this work has been done well the audience is totally unaware that all of this has taken place.

Film sound mixing is quite different from music production because sounds must be synchronous with the image as well as being appropriate to the scenes and locations in the film. An effect such as a gunshot can vary greatly depending on how the camera sees the gun being fired, whether the gun is in a small or large room or outdoors; in close-up or in a long shot, all must be taken into consideration at the time of the mix to make a believable sound.

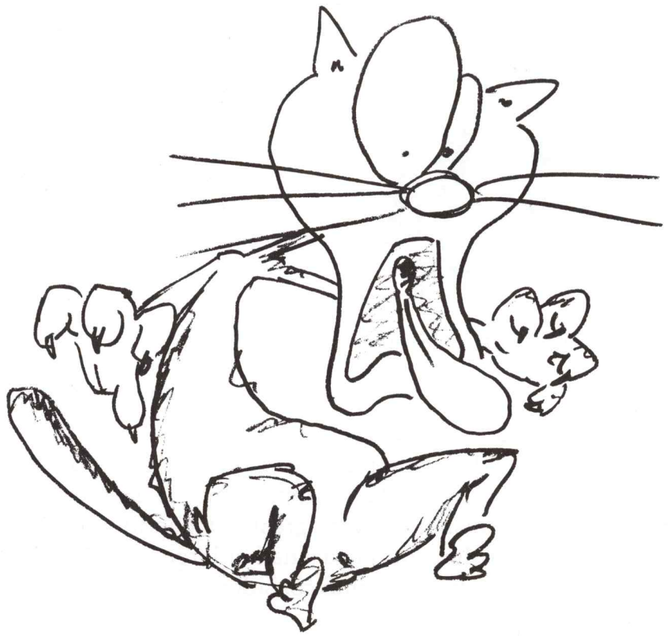
In many cases there is no one right or wrong way to mix sounds. Artistic license is an important factor, For example, sometimes using a large amount of music in the sound track adds to the mood or the effect of the film, and sometimes a bare minimum of music judiciously used has much more dramatic power.

Understanding the film to be mixed is of paramount importance, as during the mix the director & editor put their heads and ears together to come up with just the right sound to fit the image and aim of the film. It takes a lot of experience, general knowledge of cinema and a good ear as well as patience and excellent powers of concentration to be a sound mixer.

One interesting film recently completed in the studio was the feature length film "Sadhana". This is a docu-drama that was aired in French on Radio-Canada and released theatrically in English and is enjoying great success both in Canada and the United States. It is the story of a young Quebecois who makes a physical and spiritual journey to India. Released in French and later in English, the film required three mixes.

The first one called the international mix, contained all the sound elements common to both language versions of the film. This was followed by a mix between the international mix and the sound tracks for the French version. Yet another mix was required for the English version, using the international mix and the English tracks.

The bulk of the work done in the Sound Studio is for student films produced by the Department of Cinema, Animation and Communication Studies.



"PREMIER REGARD"
© 1989 de PIERRE SYLVESTRE

The Sound track for Pierre Sylvester's winning film at the 1989 Canadian Student Film Festival, "Premier Regard" was produced in the sound studios at Concordia.

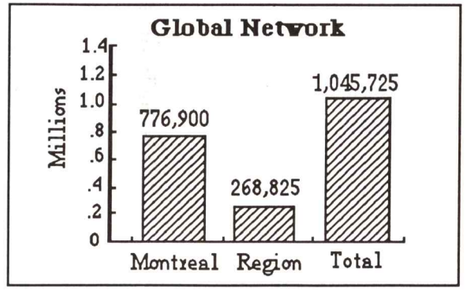
C.A.N.A.L. Educational Television

C.A.N.A.L. is a Consortium

On July 9th, 1984, Canal (The Corporation for the Advancement of New Applications of Languages) received its letters patent from the Government of Quebec. This non-profit organization is a consortium of educational institutions, grouped together to provide facilities for the broadcast of courses and educational materials on the public television networks. Set up by Télé-Université in 1982, it was originally known as the Educational Television Network.

In August of 1989, the consortium included eleven active member institutions which provided the financial base for programming operations and the distribution of broadcast materials. They also assume responsibility for the development and production of support materials intended for formal adult education.

CANAL acts as the coordinating body between the producers and the distributors and broadcasters.



For the first half of the year, CANAL's programming was available, on an experimental basis, to the entire province via satellite. However, with the loss of the link, programming is now available only through cable distributors, who carry the signal free of charge to their subscribers. Channel 23 is the one most often identified with this service.

BROADCAST AGENCY

Membership in CANAL is open to all chartered institutions that share it objectives. The experimental and flexible character of the organization reflects the diverse interests of its partners.

The General Assembly of the corporation consists of delegates from the following institutions:

- CEGEP Montmorency
- La Direction de formation à distance du Ministère de l'éducation
- L'École nationale d'administration publique
- La Télé-Université
- Concordia University
- Université Laval
- Université de Montréal
- Université du Québec (corporation centrale)
- Université du Québec à Montréal
- Université du Sherbrooke
- Hydro-Québec

In accordance with its constitution, the delegates of the General Assembly elect from their membership representatives to sit on the Administrative Council. The member institutions agree to pay fees, based on utilization, to provide the basic finances for the corporation, and also assume responsibility for the production of programme materials. The programme materials are free of acquired rights and remain the property of each establishment.

CANAL broadcasts three types of programming in the following order of priority:

1. Credit and non-credit courses
2. Staff training programmes and interactive tele-conferences
3. Information and academic programmes, research and other educational activities.

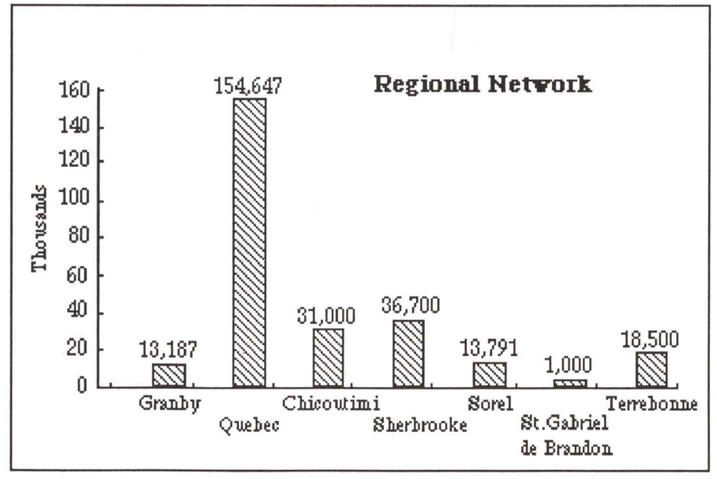
The courses offered in 1988-89 covered the following subject areas; Architecture, Computer Science, Education, Health, History, Art History, Law, Management, International Relations, Religion, Pure Science and Social Science

THE PRODUCERS

CANAL offers a unique and original service, which provides an opportunity for persons in the Montreal region, Quebec City, Sherbrooke and Chicoutimi to improve their education.

Since CANAL is focused on formal education and managed by institutions whose raison d'être is education, both at a distance and on campus, the services it offers are distinct from those offered by other broadcasters.

BROADCAST AGENCY

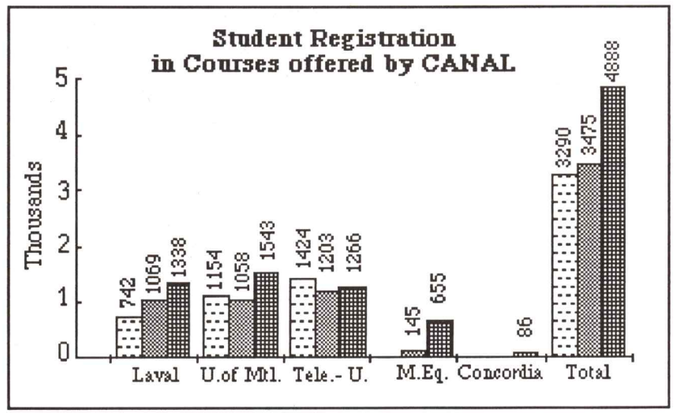


CANAL uses a number of modes of distribution:

-through a cable distribution network with close to 1 million subscribers.
-in Montreal and Quebec City; 24 hours per day.
-in Sherbrooke; 12 hours per day between noon and midnight.
-in Chicoutimi, 9 1/2 hours per day Monday through Friday and 5 1/2 hours Saturday and Sunday
-via the Radio Quebec network; twenty hours per week of transmission are guaranteed during weekday mornings and weekend mornings and afternoons.
- through a 10 kilowatt transmitter, operating on UHF Channel 29, covering the area within a 50 kilometre radius of Mont-Royal.

SPECIAL PROJECTS

CANAL is a young organization, yet in only five years it has succeeded in bringing together the major Quebec educational institutions in a cooperative venture allowing access to higher education to thousands of students, and developing a level of expertise that gives Quebec a leadership role in distance education both in Canada and abroad.



During 1988 a total of 45 credit courses were broadcast to a growing number of individuals who enrolled as students and received official accreditation on successful completion.

From September 1987 to December 1988, CANAL programming was made available to eastern Canada via a satellite network and was picked up and distributed to over 500 municipalities in Quebec. With the aid of this network special projects were undertaken; staff training for the management of the Mouvement Desjardins in December 1988, and public information sessions for Hydro-Québec that enabled working groups throughout the province to be simultaneously linked together. Several scientific conferences in the fields of health and social science were also distributed through a leased satellite network.

On the national front, a trans-Canada network has been established through the auspices of the ACELF (Association canadienne d'éducation de langue française). The first general meeting of REPSAD (Réseau d'enseignement post-secondaire à distance) the post secondary distance education network, was held on August 19th 1989, and CANAL acted on behalf of its members as a representative on the new administrative council.

In recognition of Quebec's expertise in distance education, the Francophone summit decided to create an International Francophone Centre for Distance Education (CIFFAD - Centre international francophone de formation à distance) with its head office in Quebec. The task of setting up this project was entrusted to télé-Université, a member of CANAL.

Visual Media Resources

Extract from The Media Collection

America By Design:
Public Places And Monuments
Geggenheim
3/4" col 60min. 198-
This is the fourth of a five part series hosted by architectural historian Spiro Kostof. In this program,parks, monuments, civic centers, libraries, and numerous other places are visited.Kostof also examines urban renewal efforts, restorations, and considers the current trend in monuments toward the abstract and symbolic.

Arab & Jew:
Wounded Spirits In A Promised Land
Pt. 1 & 2. Gardner
1/2"V col 120 mins 1989
The two-part video based on the book, Arab and Jew: Wounded Spirits In A Promised Land by David K. Shipler, explores the psychological landscape contributing to the minds of Arabs and Jews. This program asks how Jews and Arabs see each other and questions what they have learned from the terrorism.

Born Again
1/2"V col 57 mins AULT 1987
This gripping inside view of a fundamentalist Baptist community in Massachusetts provides dramatic insight into the sources of fundamentalist revival and the "Moral Majority" world view.

Cell Biology Videodisc, The
Videodiscovery
vdisc col 1987
This full-length videodisc, containing nearly 100 teaching films that illustrate concepts in cell biology - is an extra -ordinary new resource for life science educators. Produced by science filmmakers at IWF - the prestigious Institute For Scientific Film in Gottingham, West Germany - the film collection provides the highest quality visual material available to illustrate cell motion and structure.

Dirty Business
Varied Directions Inc
1/2"V col 24min. 1988
Today the tobacco industry is concerned. In Canada, 30,000 of its customers die of cigarette-related diseases each year. Many thousands more either quit voluntarily or for health reasons.
To counter this loss of sales, the cigarette industry spends many millions of dollars to promote cigarettes. Despite industry executives' claims to the contrary, the bulk of this advertising is directed at today's youth market, because most smokers start before they are 19 years old. Host Tony Schwarz, world famous media guru, examines individual cigarette advertisements and discusses the strategies used by the tobacco industry.

East Timor:
Betrayed But Not Beaten
Peter Minet/Videographe
1/2"V col 30 1988
Using archival footage and smuggled photographs, this documentary addresses the Indonesian invasion of the Southeast Asian Island of East Timor.

España Viva
1/2"V col BBC 1989
This multi-media beginner's Spanish series attempts to give viewers enough basic Spanish to handle simple situations, to provide a linguistic framework, and to offer insights into everyday Spanish life and attitudes.

Ethics In America:
Anatomy Of A Hostile Takeover
COLUMBIA
1/2"V col 60min. 1989
Part of a 10 one-hour series which features a law professor conducting a panel through hypothetical case studies. The discussion which follows sheds light on insider trading, the responsibilities of corporate officers and boards, and the impact of financiers on the restructuring of corporate America.

For All Practical Purposes:
On Size And Shape Overview
Annenberg/CPB
3/4" col 30min. 198-
Knowledge of mathematics has become increasingly important in today's society. FOR ALL PRACTICAL PURPOSES demonstrates the pervasiveness of mathematics in today's world by introducing mathematical concepts and quantitative methods in the context of their application to contemporary issues.

Good Talking With You:
Between You and Me
Educational Productions
1/2"v col 30 min 1988
Conversations between children seem simple - but to participate, a child must be able to use a number of important communication skills. BETWEEN YOU AND ME shows how adults can act as facilitators. As viewers watch teachers in a language-based preschool working with a wide range of communication skills, they will learn: how to help children attend to each other in conversation; how to help children establish and maintain a topic; how to refer questions and comments from one child to another; and how to
interpret for children who lack speech or language skills.

Images of Canada:
Journey Without Arrival
1/2"v col 60?min CBC 1975
World reknowned critic Northrup Frye presents his personal view of Canada. Frye's vision of Canada reflects his concern with an inherited body of myths that shape a society's culture and its behavioral patterns. A historical perspective of Canada is evoked through Frye's insightful narrative.

Life Cycles
Videodiscovery
vdisc col 1985
This videodisc is a compilation of motion picture sequences obtained from Oxford Scientific Films (Oxford, England) and Anglia Films (London, England) as well as numerous still images from various sources. An extensive image directory accompanies this videodisc.

Life Cycles In Hinduism, The
U. of Wisc
3/4" col 60min. 1974
This program focuses on the rites which mark events associated with birth, initiation, and marriage among orthodox, brahmanically-oriented Hindus.

Long Search:
Footprint Of The Buddha-India 3/4" col 60min. BBC 1977
In exploring the type of Buddhism practiced throughout Southeast Asia, we visit Sri Lanka and India meeting Buddhist monks. Each shares his own experience in a religion that has high moral standards but does not believe in God.

Looking At Young Children:
Observing Early Childhood Settings
Univ. of Minn.
1/2"V col 16min. 1988
This video is an excellent introduction to the concept and practice of objective observation. The visual presentation offers a "how to" approach based on the book THE CLASSROOM OBERVER by Boehm and Weinberg.

Masters Of Animation:
Eastern Europe
1/2"V col 120mins Halas
This four part series surveys the historic and contemporary world of animation. In part three the "Use Of Folk Tales," "Novel Imagery," and "Central European Humor" are just two ideas examined, with works by Ivanov-Vano, Borivoj Dovnikovic, and Witold Giersz, among others.

Mechanics Of Fluids:
Characteristics-Laminar & Tubular Flow
U. of Iowa
1/2"b col 26min.
The fourth film of the series deals with the effect of viscosity on the form of the flow pattern. In addition to the use of dye, smoke, and suspended particles as tracers, considerable application is made of the hydrogen-bubble technique of revealing the velocity field.

Mechanics Of Fluids:
Effects Of Fluid Compressibility
U. of Iowa
1/2"b col 17min.
The last in the six-film series, makes extensive use of the gravity-wave: sound-wave analogy illustrating through hydraulic-laboratory demonstrations and animation the one-dimensional concepts of wave celerity, shock waves and surges, wave reflection, water hammer and its blood-hammer counterpart, and the early stage of isothermal and adiabatic departure from the simpler constant-density flow.

Megatrends
CBS Fox
3/4" col 55 mins 1988
In order to prepare for a brighter tomorrow, it is necessary to fully understand the trends of today and for any manager whose goal is to lead the way, not follow the crowd. Narrated by author and leading consultant, John Naisbitt, "Megatrends" defines the ten major trends shaping American business.

Nachrichten I
PICS/BBC
vdisc col 198
A series of 14 authentic German television news features ranging in length from 30 sec. to three minutes. The segments have been selected for their inherent level of interest, the motivational aspects of the video material and the level of language.

New Literacy: A Literate Society
South Calf. Cons.
1/2"v col 30 mins 1988
Who needs computers, what computers, and the distinction between data and information are discussed in this introductory program. (Part 1 of 26)

Pick And Choose
Alexander/McCormick Comm.
1/2"v col 22min. 198
This programme focuses on the urbanization of the Niagara fruitlands. It provides physical and historical geography background and presents thorough discussion of the urban
conversion of farmland.

Power Of Myth:
Love And The Goddess
Apostrophe Prod.
1/2v col 60min 1988
Joseph Campbell talks about romantic love, beginning with the 12th century troubadours, and addresses questions about the image of woman - as goddess, virgin, Mother Earth. Programme 5 of 6)

Power Of One
1/2"v col 120min CBC 1988
Life in a wealthy high-tech world is examined in this Newswatch environment special produced shortly after the PCB fire at St. Basile Le Grand. The PCB fire was just one example of the way the environment in Quebec has been jeopardized. Other threats to the environment are evident in the emissions of PAH's from the pulp and paper industry, mercury poisoning stemming from James Bay hydro-electric plants, and various toxic elements resulting from the use of agricultural pesticides to the burning of garbage. David Suzuki hosts a response session following the programme.

Prophecy
Films Inc.
3/4" col 20min. 1982
This is actual film taken of the explosions and the aftermath of the atomic bombing of Hiroshima and Nagasaki. The Japanese-made film brings to viewers an unforgettable message from the anguished victims who continue to suffer.

Seeing The Forest
Inst. Res.
1/2"v col 50 mins 1985
This video is one product of a day-long symposium on Forest management in British Columbia organized by the Western Resources Program of the Institute for Research on Public Policy, held on Nov. 1, 1985 in Vancouver. As the tape demonstrates, the quality of the discussions then was so high and the policy issues have proven sufficiently durable that the proceedings remain relevant.

Separation
3/4" col 30min. 1980
This film lays the foundation for a healthy approach to the different forms of separation that may be faced by a child. Separations from familiar people and places are part of the process of maturing. The episode focuses on various

specific examples of separation --entering school; divorce;moving to a new home; death -- and shows how a parent can help cope with children's anxieties over these separations.

Shaping Your Sound I:
Equalizers
1/2"V col 80 min 198?
In this comprehensive guide to the equipment and techniques of modern recording, Tom Lubin, engineer, producer and teacher, demonstrates how to achieve studio quality with multi-track recording equipment. The focus is on equalizers, compressors, and gates.

Son Of The Ocean
16mm col 28mins
The Yangtze River travels through the Yangtze Gorges on the way from Chungking to Wuhan, and we travel with the crew and passengers on the boat as they pass through some of China's most beautiful and under-developed regions, most populous and poorest areas, and its most historic places, giving us the first glimpse of this region since the Liberation of 1949.

Swing Time
vdisc Bandl 103 mins 1986
The Fred Astaire-Ginger Rogers film, SWING TIME, is a classic example of how music and dance can be used to tell relationships, subvert logic, and send us singing and skipping into the street. This film is an example of how music is used not as an ally of the story, or as a simple diversion, but as its motor. It is also notable for the Art Deco splendor of its decor and costumes. Directed by George Stevens.

Theresienstadt:
Gateway To Auschwitz
3/4" col 60min. 198-
This documentary features childhood recollections of survivors of the Theresienstadt ghetto used during WWII as a transit camp for Jewish deportees en route to annihilation in the East. The interviews are interspersed with archival photos, drawings and paintings by ghetto inmates, and scenes,at a survivor's reunion.

Valuing Diversity:
Communicating Across Cultures
Copeland Griggs
3/4" col 30min. 1987
The last of a three part series focusing on the multicultural workplace, this portion dramatically shows how misunderstandings result from different styles of communication. It also addresses the discomfort people feel when dealing with issues of race and gender, and suggests ways to communicate more effectively.

Van Gogh Revisited
vdisc col 1988
This new release from the original 1982 master tape "Vincent Van Gogh, A Portrait in Two Parts," was prepared by Philips and Du Pont Optical to commemorate the 100th anniversary of
Van Gogh's arrival in Arles. The programme is narrated by Leonard Nimoy. The five periods of activity are followed in order to understand his vision & art. There are two audio tracks. One features a dramatised script based on Van Gogh's own letters and the second presents a modern critical viewpoint of his work.

Video Against Aids
Video Data Bank
1/2" col 6 hrs 1989
This video package consists of 22 individual pieces on three separate cassettes. It brings together a persuasive and involving cross-section of independently produced works united only in their passion to combat ignorance and to tolerate no opposition in the battle for a cure.

Volcano: Birth Of An Island Shamrock
Broadcasting Inc.
1/2"v col. 15min 1986
Among native Hawaiians it is said that Kilauea Volcano will not end its current series of eruptions until the lava touches the sea. The volcano has thrown spectacular fountains of molten rock hundreds of feet in the air, and poured out rivers of fire about every 28 days since January 1983. In 1986, after reaching the ocean, the lava began to add new acres to the big Island of Hawaii in much the way the Hawaiian chain was originally created.

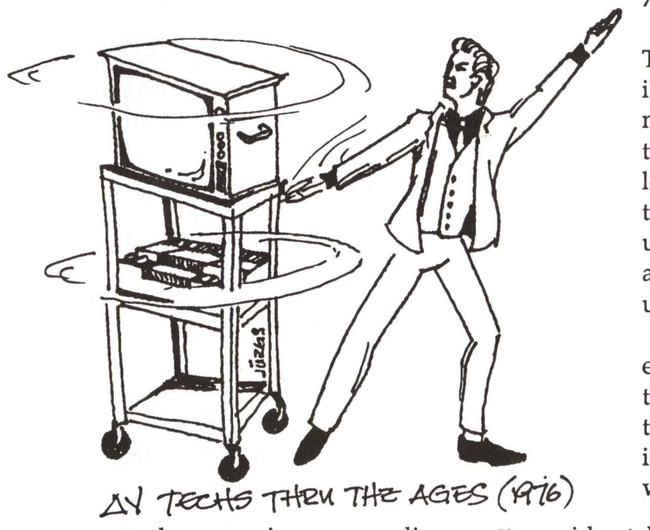
Who Says It Doesn't Hurt
YWCA Toronto
1/2v col 22min 1988
This video along with its accompanying manual is designed for use in workshops on pornography. It explores the social harms of pornography and examines the distortions pornography perpetuates about women. It is highly recommended when screening the video in mixed groups that men and women screen the video separately.

Written Off and The Right To Read
Infocus Prod.
1/2v col 20min 1985
Written Off explores some of the reasons for how and why an individual can be illiterate in Canada. Nearly 1,000,000 Canadians are illiterate and more than 4,000,000 are considered functionally illiterate. This programme looks at a national organization that recruits and trains volunteers as tutors and then matches them with a student in order to combat the high rate of adult illitercy.

GOODIES AND GIZMOS

By Tony Techrat

The improvements in liquid crystal technology are beginning to bear fruit. A new compact color LCD projector was demonstrated by Kodak here in the Audio-Visual Department recently. Capable of displaying video or computer inputs, it has an image composed of 70, 400 pixels, weighs 13 lbs and can project a picture up to 12 ft. wide. Hot on Kodak's heels is the Sharp version with 92, 160 pixels. The projectors cost about 7 cents a pixel.



ΔY TECHS THRU THE AGES (1976)

The fax fad gets fancy. The new Canon laser facsimile/copier has a 32 Mbyte memory and can send batch transmissions during reduced long-distance rate periods, thus making it cheaper for unscrupulous merchants to advertise their wares while using your stock of paper.

New toys unveiled at an exhibition in Tokyo marking the seventieth anniversary of the Matsushita company included a true digital VCR which can record up to 3 hours on a cassette the same size as an audio cassette; a video telephone with moving color pictures; a videodisc player/recorder using single-sided 12-inch discs holding up to 30 minutes of material, and a battery-powered robot vacuum cleaner resembling an otto-

resembling an ottoman on wheels which learns its way around the house using sensors to avoid obstructions. That's one useful sucker I'd like to see in my house.

A team of researchers at the University of South Carolina's media arts department are developing a 3-D TV system which needs no additional equipment such as glasses or special decoders at the receiving end. A special camera with two lenses takes pictures which are displayed alternately on the screen fooling the eye into perceiving depth in the resulting image. If only it could fool the eye into seeing good programs...

There are now 23 different proposed High - Definition TV systems in the U.S. The FCC and the industry are eager to get started as this will provide a much-needed boost in the consumer electronics industry and increase consumption of American semiconductors. It would appear that the Japanese proposals have been rejected outright, even though a working system has been demonstrated. However, many experts are now favoring a completely digital system of transmission although the technology is not yet available and suggest a proposed analog HDTV system be adopted as an interim measure. It's beginning to look more like Highly Doubtful TV to me.

The VHS versus Video 8 war is heating up with Sony's new Hi8 format which has picture definition comparable to Super VHS. Also, Sony's new camcorder is the smallest yet - weighing 28 ounces and measuring 4-1/4 by 4-1/4 by 6-7/8 inches, it can fit in a coat pocket. The CCD-TR5 is packed with all the usual features including superimposition titler, 6:1 zoom lens and variable-speed shutter. Meanwhile, the 2.5 lb 3" color LCD TV/VCR combination "Video Walkman" is wildly popular in Japan and selling like hot rice cakes. Sony also announced a portable digital video recorder, the DVR-1. Weighing about 20 lbs and intended for professional use, the machine can record up to 94 minutes on one cassette. The cost? A mere US $37,000. Don't despair, videophiles, they're working on a domestic version which is expected to sell for under $1,000.

Private Eye, a new LCD display device with a window less than 1" square, can be clipped onto your glasses, headphones or helmet and gives an image equivalent to a 12" TV at a distance of 2 feet. Now you can drive while you talk on the phone and watch TV at the same time!

"One to beam up, Scotty" - Panasonic's new fold-up cordless telephone resembles a Star Trek communicator and will fit into a shirt pocket. Available this fall, the unit will sell for about $300. At the same time, Motorola introduced its new cellular phone. Weighing in at 12.3 oz. and about the size of a checkbook, the Micro TSC Personal Telephone (don't blame me, it's their name for it) comes in two models priced at US $2, 995 and $3,495. Beam me to the bank first, Scotty - who said talk was cheap?

Panasonic and JVC have demonstrated domestic standards-converting VCR's enabling a tape recorded on one system to be played on a TV of a different system. The machines should be on the market next year.

The new age of photography has arrived. Canon's "Xapshot" (pronounced Zapshot) camera takes fifty still color images and stores them on a 2" floppy disc. Instantaneous playback is possible by connecting the camera to a TV set, and no - it doesn't have a xoom lens.

Research & Development: The Collaborative Process

by Roger Kenner

The role of Research & Development (R & D) within the Audio-Visual Department is to cooperate with professors in the development and implementation of computer-based instruction in support of credit programmes. R & D serves as the facilitator in this process.

This association in the past, for example, has led to the development of a number of successful computer-based language learning packages. These were produced by Audio-Visual in collaboration with professors. Not only are they in use within Concordia, but they have been sold world-wide and the authors are receiving royalties for their trouble.

Typically, the process begins with professors approaching Audio-Visual's R & D with the kernel of an idea, or with a particular teaching problem which needs solving. The professors bring to the discussion their knowledge of the subject matter and of the target population. The R & D facilitator adds a through background in computer-based instruction and a familiarity with the resources of the Department.

The first question to address is whether computer-based learning is the appropriate solution to the problem. In this context, use of the computer includes not only the traditional computer screen, but also newer technologies such as interactive videodisk. Still, it may be that another approach, such as traditional video, may be more appropriate. Also to consider is the relative importance and impact of the teaching problem, when compared with the time and resources that must be committed to the development of a good computer software package.

The next step is to examine all the possibilities that the computer adds to the teaching process, as well as some of its constraints. Professors may find, on the one hand, that their original ideas are expanded far beyond what they envisioned possible . On the other hand, some of their expectations may not be feasible. Computers can be wonderfully subtle tools, for some more so than a simple book or video tape, but they are only machines.

The planning work done, the professors walk away knowing exactly what learned content they must prepare, and in what format. R & D has sketched out the basics of the software instrument. While the professors do their work, R & D works on the actual

programming. This may be done with junior programmers, or even with graduate students in the target discipline. Authoring systems are often used to speed up the process.

When the two parts are brought together again, the preliminary package is ready to be examined. Often, at this stage, it's "back to the drawing board" with both the content and the software. Soon, however, the package is ready to be tested on the professors' students. After final revisions, it is ready to be used.

In support of implementations, the Audio-Visual Department offers two labs for computer-based instruction, in the Learning Laboratories of each campus. And the software may serve an even wider need, extending to outside Concordia. The AV

To discuss these possibilities, one should contact the AV's Research & Development experts: Dr. Gary Boyd at 848-3459 or Roger Kenner at 848-3430.

AVISTA

Major improvements have been made to the AVISTA facilities on the Downtown Campus. First and foremost, the unit has moved from the third floor of the house on Bishop Street, (known as K Annex) to the apparently non-existent third floor of the Hall building. We can assure you that it does in fact exist because we have occupied it for the past fifteen years. To get there you have two options, either go to the fourth floor and walk down the stair well near the vending machines, or take the Mackay Street exit from the Mezzanine, but before leaving the building take the door on your right and walk up the stairs (if you are really feeling brave you can try coming in the Mackay Street entrance and taking the first door to your left). A third option is to take the passenger service elevator, but be prepared for a long wait.

In its new location, AVISTA joins the Graphics and Photography units, Visual Media Resources (facilities and media reservations) and the administrative unit. If you were familiar with the old conditions in Annex K you will be pleasantly surprised by the layout of the new facilities. The equipment is much the same but the stat camera and darkroom facilities are twice the size, there is a separate photo copy room, an audio room with a small sound booth, a separate video editing area, a large graphics area and a presentation room that can seat twenty-five to thirty and also doubles as a computer lab. The new location has given us an opportunity to consolidate many of our resources and will enable us to provide a much wider range of services with existing hardware and with only minor changes in operating costs.

The availability of a classroom-sized space permits us to accomodate classes during scheduled operating hours. If you would like to use audio-visual techniques such as the video taping of student presentations, performances or interaction, please give us a call. It may be a lot easier for you to bring your classes to us than for us to bring the facilities to you.

LEARNING LABORATORIES

Over the past two years, major changes have taken place in the Language Laboratories on the two campuses. Not the least of these have been the change of name from Language to Learning Laboratories. This reflects the move away from scheduled lab sessions by the Language departments, but an increased interest by other academic areas in programmed learning, review of pre-prepared materials and the use of non-print materials.

The Learning Labs on the West-End Campus consist of a large, forty position language lab that can be split into two smaller labs, a small number of viewing and listening stations and an interactive computer lab dedicated to the computer literacy programme.

On the Downtown Campus, the Learning Labs have gone through a total refit this summer. A large forty-five position interactive language laboratory that can be divided into thirty and fifteen position laboratories has been installed to replace what was left of the original 1968 passive dial access equipment (there was little of the original left except for the furniture). The small computer lab and the viewing and listening stations have been placed together in one room and the main entrance to the complex has been redesigned to provide better traffic flow, less disturbance for users and better control and security for software. There is also a third twenty four position lab which remains unchanged.

If you would like to make use of Audio-Visual materials in your course but can't afford to take up class time presenting them, call the Learning Laboratories on either campus and discuss the possibilities of making materials available to your students on either a scheduled or first-come first-served basis. Drop in at the labs on either campus and see what modern technology can do for you and your students. You may be pleasantly surprised!

The Learning Laboratories offer a wide variety of facilities to members of Concordia's community. Available are: language laboratories, computer labs, and video preview facilities.

Both campuses possess language laboratories that can be used by language classes and by individual students alike. An extensive collection of audio materials in different languages is also available.

The computer lab at the West-End campus allows students to develop computer skills through special literacy courses. Its counterpart, on the Downtown campus, is available for language learning through the use of computer assisted language learning

software. In addition, two interactive-videodisk workstations will be set up during the fall term at the Downtown labs. New software will enable some students to learn how to use spreadsheets. Biology students, on the other hand, will be able to learn all about handling radioactive isotopes.

LEARNING LABORATORIES:

General Hours:

Downtown Campus (H-525)		West-End Campus (CC-203)	
Mon - Fri	08:45 - 22:00	Mon - Thu	08:45 - 22:00
Sat	09:00 - 13:00 18:00 - 22:00	Fri	08:45 - 16:00
		Sat	08:45 - 17:00

Students from different faculties will also be able to take advantage of our video preview facilities. An array of Beta and VHS viewing stations as well as a tape collection is accessible to students at the Downtown labs.

Other services offered on both campuses include high and regular speed copying of cassettes not covered by copyright. For more information please call 848-3467 (West-End) or 848-3431 (Downtown).

Karel's Korner

When storing your precious home video collection there are a few essential preparations that should be followed to ensure long life as well as the highest quality when played back. To extend the archival quality of your tapes you should:

• Store tapes in an upright position so the hubs support the tape pack. This is to minimize telescoping when the environment changes.

• Always rewind completely before storing to avoid popped-strand tape edge damage and to minimize audio print-through problems.

• Keep your tapes free from dust and dirt. Avoid leaving in direct sun or other hot spots. Do not store near any magnetic fields such as speakers, motors or transformers.

• In cold weather if your tape comes in from outside, allow it to reach room temperature before playing to avoid moisture damage.

• Maintain a reasonably constant temperature & humidity below 70°F and and 30% to 50% R.H.

• Use high grade tapes, not cheap ones. They have better base & coating materials.

Next Issue:
Hardware Blues

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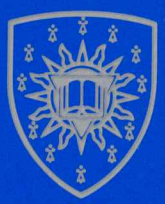
NOTES



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